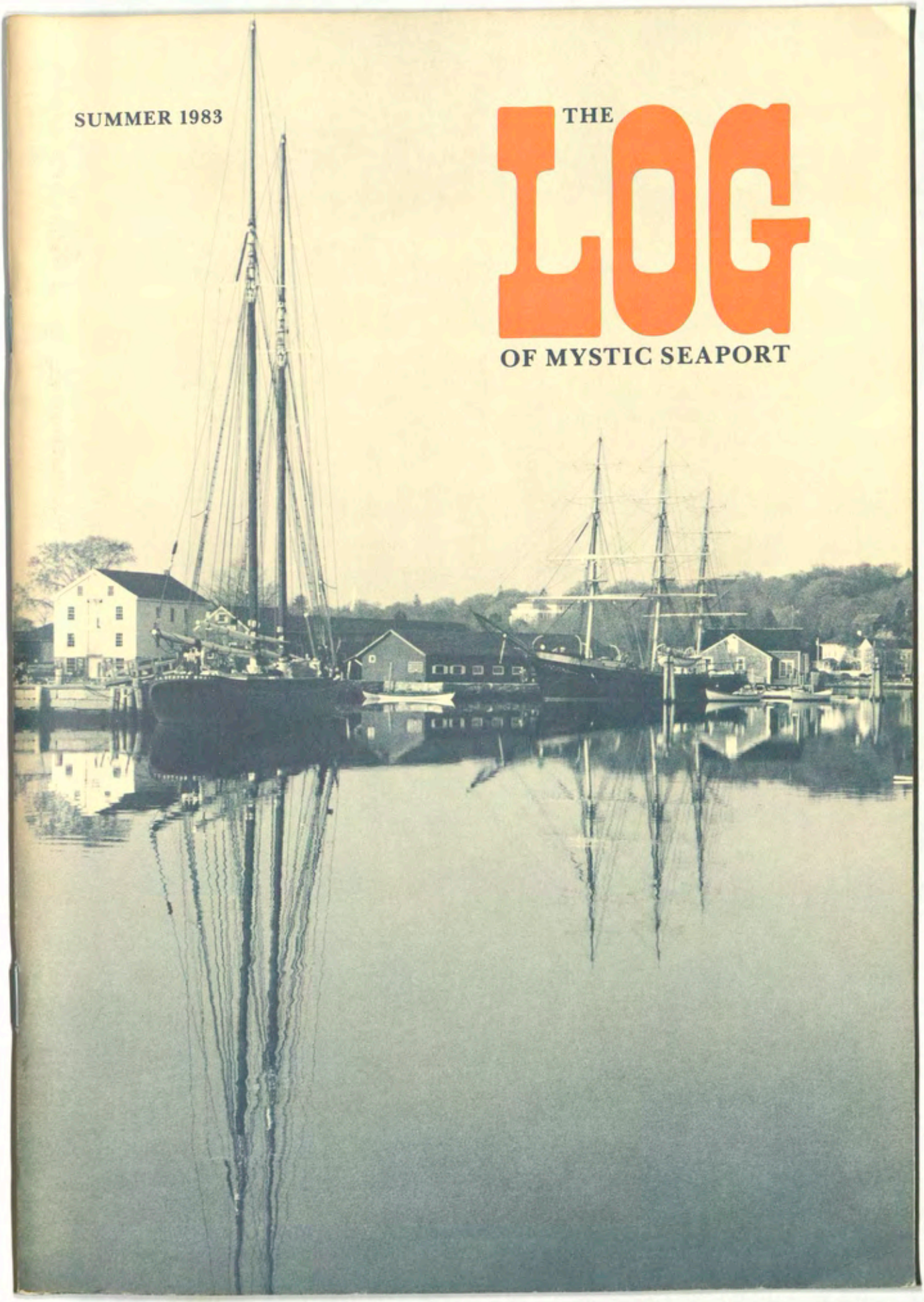
SUMMER 1983

THE LOG OF MYSTIC SEAPORT



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COVER: *Mystic Seaport on a calm spring morning. (Photo by Mary Anne Stets)*

BACK COVER: *Despite her retopping, much of the original* Charles W. Morgan *exists below the waterline. These are ceiling planks and the starboard end of a breasthook in the lower hold. (Photo by Mary Anne Stets)*

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THE LOG OF MYSTIC SEAPORT

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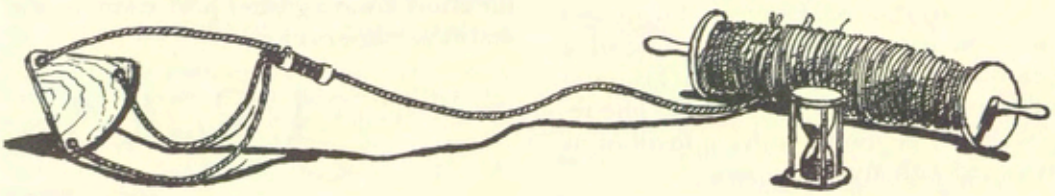
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SIGHTINGS



As any professional field matures it needs to establish standards for evaluating specific institutions within its subject area. Standards and guidelines are normally created by a representative professional organization. The American Association of Museums and the National Trust for Historic Preservation are two such organizations.

The American Association of Museums began to consider professional standards as the number of museums in this country began growing rapidly. Standards would make it possible to differentiate true museums from organizations calling themselves museums but having none of the preservation or educational commitments inherent in museums. A little more than a decade ago the A.A.M. established its accreditation program and encouraged member museums to apply for this official evaluation.

Mystic Seaport Museum was among the first institutions in Connecticut to receive accreditation. A team of colleagues from other museums visited the Seaport in 1972 and determined that we were meeting the basic requirements, although a number of areas needed improvement. This accreditation report, together with our long range plan, helped guide our work thereafter.

The A.A.M. was also conscious of the need to review the status of accredited institutions on a regular basis. Now, ten years later, the Seaport has just completed this reevaluation process. Extensive forms and questionnaires were submitted, and a senior examiner inspected the Museum and interviewed some of the staff. The results should be most gratifying to all of us associated with Mystic Seaport.

The senior examiner reported:

> The overall impression I received from my visit, after an absence of some five years, was one of great progress, much enthusiasm and high morale on the part of the staff with a strong drive to move forward on a wide variety of fronts. There has been considerable improvement in all areas since accreditation was granted in 1972. Virtually all the items mentioned in the report of the visiting committee (in 1972) as in need of attention have been corrected and vastly improved.
>
> It was a distinct pleasure for me to observe how far Mystic Seaport Museum has come along the road to excellence. I recommend with enthusiasm that reaccreditation be granted.

Another related field is presently in the process of developing standards and priorities which should ultimately benefit the Seaport. Broadly termed maritime preservation, this field includes maritime museums, sail training and schoolship programs, underwater archaeological programs, efforts to preserve skills, and groups seeking to revitalize waterfront areas.

Because of the diversity of these groups, there has been no central focus for these activities or for the establishment of standards and priorities. Considering the breadth of the efforts, the National Trust for Historic Preservation seemed the appropriate coordinating body and has begun to function in this capacity. Recently, the National Trust convened a Maritime Heritage Task Force of seventeen members, three of whom are closely associated with Mystic as either staff members or trustees. Our experience here will be shared as this group works to identify future objectives in maritime preservation.

We can all be proud of our very positive reaccreditation and of our Museum's role in the effort toward greater professionalism in maritime preservation.

J. Revell Carr

Building a Ship: The *Arno*, Kennebunk, Maine, 1857

JOYCE BUTLER

The building of wooden sailing ships was a major industry in the State of Maine during the nineteenth century. Every city, town, indeed hamlet with a suitable harbor or tidal river had its yards where skilled shipwrights built barks, brigs, full-rigged ships, and coastal schooners for enterprising men who were willing to invest their money in the uncertainties of the merchant marine.

On the tidal Kennebunk River shipbuilding flourished in the towns of Kennebunk and Kennebunkport, where one of the leaders in the industry was William Lord. Lord began his business career in 1820 as a Kennebunk merchant. By 1828 he was mainly engaged in buying local hay which he pressed (or "screwed" as it was also called) for shipment to southern ports. In 1829 he expanded his role of merchant-exporter to include that of shipowner when he acquired a half interest in the locally-built brig *Agenoria*. Before his death in 1874 he had owned shares in thirty-eight ships, twenty-seven of which were built in Kennebunk River yards. Of these, seventeen were commissioned and their construction supervised by William Lord for himself; his brother-in-law, Daniel Cleaves of nearby Saco; George C. Callender, a Boston-based ship's husband,[1] who managed the business affairs of many of Lord's ships; and others.[2]

The nineteenth-century businessman who invested his money in a sailing vessel was not assured of making a profit. It was a business filled with risks. Owners had no control over three key factors that contributed to a profitable voyage: the weather, availability of cargo, and market stability. One thing the owner could insure, however, was that his ship was not only carefully but economically built. The role William Lord played in supervising the construction of seventeen ships was an important one. It was also demanding. Because his business papers and correspondence have survived as part of the collection of The Brick Store Museum in Kennebunk, it has been possible to track step by step the process he followed in commissioning and ordering equipment and supplies for a ship – in this case the *Arno*, which was built in 1857.

On 15 September 1856 Hartley Lord, William's oldest son, who was employed by George Callender's firm in Boston, wrote to his father, "If you or Mr. Cleaves should build or purchase a vessel this year – I should like to have the management of her."[3] Hartley Lord was looking ahead to the new year when he would leave Callender's employ and go into business in his own right as a ship's husband. Although Hartley knew he would be taking with him into his new situation (and removing from Callender's supervision) the business affairs of a number of ships in which his father owned shares, he anticipated that the new year might bring the possibility of another ship.

Although shipbuilding was on the decline in Kennebunk, due in part to a poor business climate,[4] and although William Lord's own interest in shipping was on the wane,[5] Hartley had guessed correctly that his father and Daniel Cleaves might be con-

Joyce Butler, a graduate of Boston University, is Manuscript Curator of The Brick Store Museum, Kennebunk, Maine. The author of three books, she has written extensively on Maine history for the Museum and such publications as *Down East*, and *The Magazine Antiques*.



William Lord (1799-1873) was one of Kennebunk, Maine's prominent merchants and shipowners. Before his death he owned shares in 38 ships. Of these, 17 were commissioned and their construction in Kennebunk yards supervised by Lord. The *Arno* was the last ship built under Lord's watchful eye. (Courtesy of The Brick Store Museum)

sidering a new ship. Two days after Hartley wrote to his father, Cleaves wrote to William Lord from Saco, "How is it with Ward now a days – does he call on you about a contract? How will it do to talk with him by and by about a ship to be off next summer in season for a deal freight,[6] say not over 800 tons."

William Lord had not commissioned a ship since 1854 when two, the *Simoda* and the *Gulf Stream* were built for him, Cleaves, and other owners. The *Simoda* had been built by Daniel and Stephen Ward of Kennebunkport. It was natural for William Lord and Daniel Cleaves, when they were ready to build another ship, to consider giving the contract to the Wards.

On 7 October Cleaves wrote again about the new ship.

> As you may be expecting to hear from me in regard to the contract with the Wards & as I am going to Boston this afternoon & shall not see you for some week or two perhaps, I thought I would just say that I would engage to take one half of the ship providing ship [sic] does not vary much from 800 tons & thirty eight dollars per ton.... I shouldn't want her to cost over $32,000. that is as much as I would want to put into her. will take on half on my own a/c or will take ¾ [for] Capt. F. Mr. B. & myself.[7]

Cleaves explained that for a ¾ share in the vessel they would "want the right to put in our own master & if we wish, let him have a small interest." The master of a vessel, who often served as supercargo as well,[8] was usually given the opportunity to own a small share in her to encourage his care in making wise decisions. The financial success of the voyage depended to a degree on the master, for with no quick means of communication, he was in the position of having to make decisions on freight without the guidance of the other owners.

Although William was to assume the responsibility for drawing up the contract for the new ship with the builders and supervising its construction, he did so with guidance from the other owners. Cleaves's 7 October letter went on, "Capt F. says you should insist upon having her timbers fore & aft all *white* oak & her wales the same – made mast & double yards.[9] Capt F. says if it is fair tomorrow thinks he will ride over & have a talk with you."

Hartley Lord, writing to his father on 8 October, called the proposed contract, which William had evidently outlined to him, "quite a favorable one and dimensions good." But he cautioned about patterning the ship too closely on the *Simoda,* which he called "too deep and too large."[10] Hartley also expressed his interest in being part owner of the new ship. "I suppose," he wrote, "you have calculated upon my being interested, which I should like."

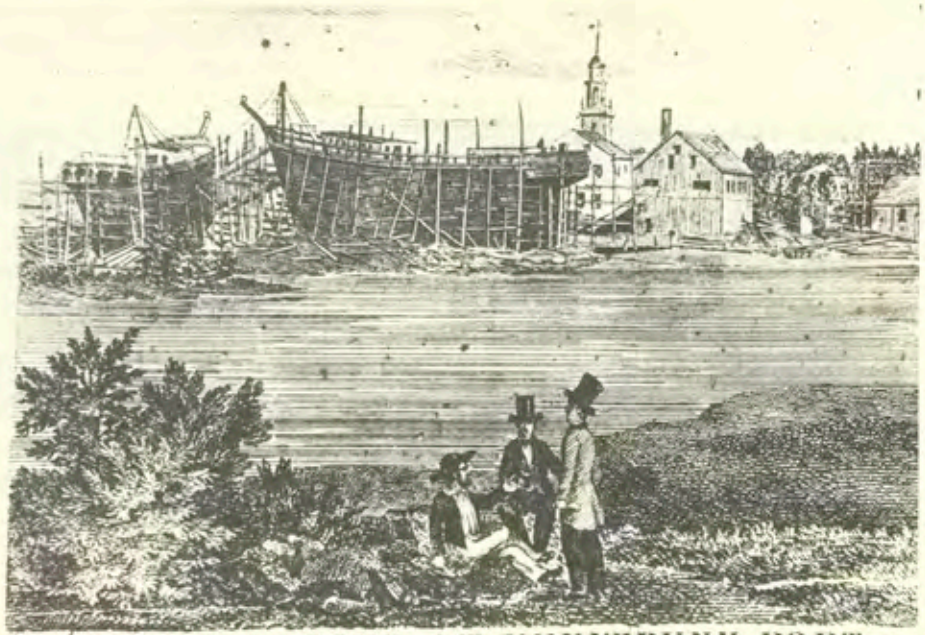
When ownership of the ship was finally settled, Daniel Cleaves and his Saco friends got their ¾ share – ½ to Cleaves and ⅛th each to Fairfield and Bradbury. William and Hartley split the last quarter. Cleaves would sell a small share to the ship's master. As far as the official record was concerned, however, William Lord was the principal owner. He would be so named when it was registered at the custom house in Kennebunkport.

An overriding concern of the owners, considering the uncertain economy, was the financial stability of the Wards. Cleaves had cautioned William, "Should you agree to advance them would you want some thing more than the contract to secure for us the advances – some one might kick them over before we could save ourselves."[11] Hartley also warned his father, "Ward has been short a good deal this summer – and called upon G[eorge] C[allender] & Co. in advance of their payments. I would not make the payments any faster than the progress in building will warrant."[12]

During his October trip to Boston, Cleaves stopped into Hartley's office to discuss the new ship with him, and Hartley reported on the meeting by letter to his father. Hartley wrote that he had told Cleaves what he had heard unofficially about the Wards' financial instability "& he will probably tell you when you see him, but," cautioned Hartley, "I should not want to have it known as coming from me as George C. did not intend for me to say anything about it. I think," Hartley pointed out, "if what I have heard is true it would not be safe to make advances without security – It would be a bad scrape to have them fail after the advances had been partly made and no security as I understand the contract has no lien upon the vessel and all bills for labor and materials will attach first."[13]

William wrote immediately to Cleaves in Boston to advise him that the contract had not yet been let. He received the following from Hartley in response.

This engraving of the Daniel and Stephen Ward shipyard at Kennebunkport, Maine, 1855-56, appears on an 1856 wall map of York County, Maine. The Wards, who were to have built the *Arno*, failed in the poor business climate of 1856. (Courtesy of The Brick Store Museum)



Yours to Mr. Cleaves was recd yesterday and was handed me to read which was as we expected, nothing binding and as yet no risk taken... Mr. Cleaves thinks it no use to get caught with the ship half done and then obliged to keep Ward up for the sake of getting the ship or keeping him out of trouble & failing....I would not go any farther with him till you feel satisfied that everything is all right and perfectly safe–[14]

But everything was not all right. On 23 October Hartley wrote:

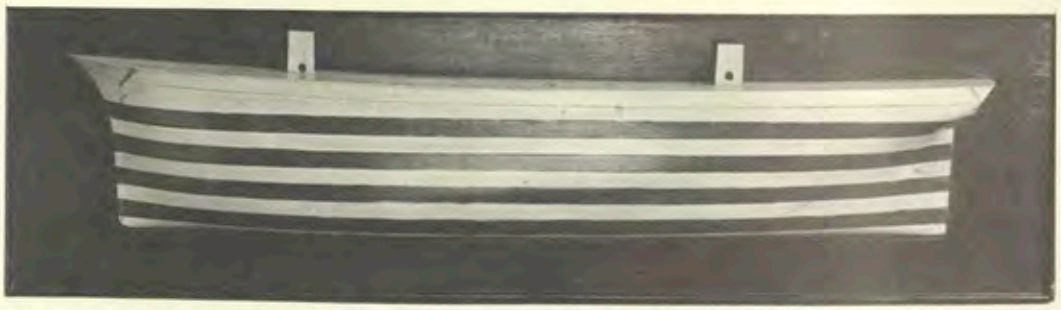
Yours of yesterday is received–I had heard of the failure of D & S Ward before but not the particulars–I also was told this morning that Emmons & Littlefield had stopped[15] I am very sorry to hear of their failures particularly Wards–as they have worked hard and would seem to deserve a better result of their labor–...It is fortunate you did not contract with them...I suppose you will not do anything more about it at present and Mr. Cleaves will not care about it so much now–which I think will be as well to give up until at least after the builders are all done failing–

But William and his partners did not wait long to seek another builder. On 28 November William wrote to Cleaves in Saco telling him that the contract would probably be let to Stephen Perkins and Mark Pool who would build it in the Joseph Titcomb yard at Kennebunk Landing.[16] Cleaves responded on the same day:

Yours of to day have recd. Notice what you say in regard to the contract for the ship. I think they will engage to build her at our offer & if they do, I dont believe they will regret it. We think it about the thing for both parties–that they will get a fair price & if they build a ship as good as the Tropic with the additions we have made that we shall get a fair bargain–

The specifications for the new ship were to conform to those of the *Tropic*, a ship Mark Pool had built in 1855.[17] Cleaves went on at great length in his letter about the details of the contract, urging William to "try & get everything into [it] that you can think of..." Cleaves counseled William to have it understood with the builders that he might wish to make changes. Cleaves did not "believe they will be as willing to deviate or add to the requirements of the contract as the Wards." Cleaves also advised, "Capt F thinks Perkins will want looking after. As to Poole he dont know him & cannot say but I guess they both would do better looked after as most persons do..." Cleaves's final word of caution to William was, "I would not tell them who are the parties names & what interest each one has.... If any inquiry is made for an interest in her I would say she is all taken up."

By the end of January 1857 the building of the new ship had begun. With construction underway, William began to order equipment for her. On 21 January he wrote to C. H. Greene of Portland about boats for



The half model of the *Arno*. On 20 January 1857, with the building of the *Arno* underway, Hartley Lord wrote to his father, "You will please keep the model for me." (Courtesy of The Brick Store Museum)

the new vessel. "If you would like to make me three 22 ft boats as good as those furnished Capt Thompson[18] last year for his ship to be delivd any time previous to the first of August next delivd here free from expense painted with 2 coats of paint, I will give you your price, viz., three dollars on the delivery at the Depot or if by water at the Port."

Greene replied, "Yours of 21 inst was duly received and I would Say I will Build Your Boats and Deliver them as You named for $3 per ft – I hope You will not mention that I Deliver them at that price for that is our price Delivered here and Capt Thompson might not Like it as he paid his own freight Last Year."[19]

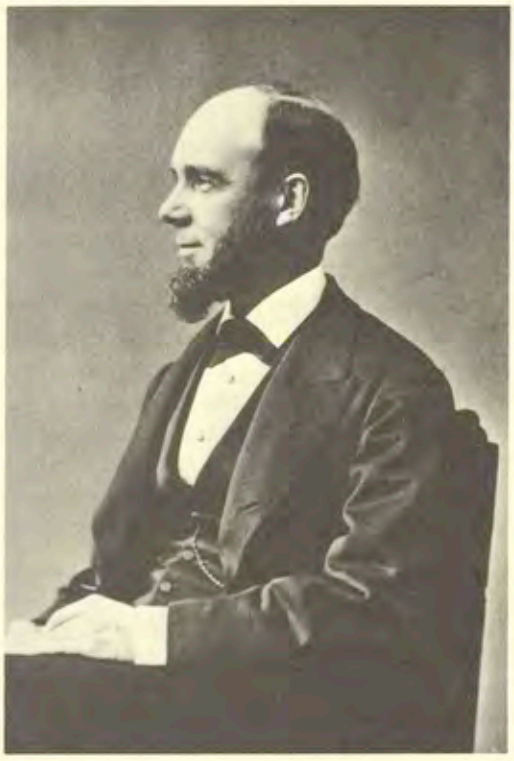
In early February William wrote to James Tetlam of Salem, Massachusetts, asking about a water tank for the ship. Tetlam replied, "I will make you a tank for 6¾ cents a pound all compleat with pipes & copper pump & deck flanges.... Give me the length & the number of gallons that you whant & if you whant the manhole for clening the tank on the top or side. I can make you a tank in 6 day if needed but should [have] two weeks."[20]

William evidently wrote expressing displeasure with Tetlam's price, for a week later Tetlam wrote again:

> I did make two tanks for 6¼ cents a pound for Mr. Ward & lost money by so doing & stated to him then that I could make no more at that price but in consideration of the cash I will make & deliver on the cars[21] on or before the first of March next a tank Pump & deck flange for 6½ cents a pound. I should think from the weight of those that I have made a tank to hould 2500 gallons would weigh about 3800 lbs.[22]

William accepted Tetlam's terms for a tank "not to exceed 2500 gallons," and advised, "It will want to be 20 ft limit in height or depth. I mean from where it rest[s] on the kelson, to be flush with the deck so as to have a scuttle to go into to clean it out."[23]

Tetlam confirmed the order and promised to deliver on or before 5 March a tank



Hartley Lord (1825-1912) was William Lord's oldest son. He served as first officer and master on two of his father's ships before forming a partnership with commission merchant George Callender of Boston in 1848. In 1857 he went into business in his own right, and was ship's husband as well as part owner of the *Arno*. (Courtesy of The Brick Store Museum)

"4½ feet in diameter & 20 feet long wich will contain 2376 gallons."[24] Tetlam sent his bill for the completed tank on 12 March, and on the 18th wrote thanking William for its prompt payment. William Lord was not only a careful businessman, but a reliable one. He paid his bills promptly.

Word was now out that William Lord was building a new ship, and many suppliers wrote seeking his business. George Tewksbury of Boston wrote to William, "I learn that you are constructing a Ship and should like to furnish you with such articles as you may want at reasonable prices." He enclosed "a circular representing the Emer-

son Ship Windlass" and advised, "I have all the new improvements in cluding [sic] Capstans of all dimensions and other articles pertaining to Ship board . . ."[25]

This inquiry was probably turned over to Hartley, for he would buy such equipment for the ship. On 23 February he wrote to tell his father, "I bought the chains & anchors on Saturday @ 4½¢ per lb . . . The chains are English, Hinkley's make and American anchors – which cost higher and are considered preferable to the English anchors."

Hartley also bought the duck, or canvas, for the sails. Writing on 14 March he noted, "We are to have the Boston Duck . . . which is a good article, and what we have used for a number of years for the vessels here having new sails."

With the ordering of supplies for the ship well underway, Hartley detailed in this letter the prices paid for the same supplies for the *Gulf Stream* and *Simoda* and concluded, "We shall save $1.50 [or] $2.00 per ton – or perhaps 15% which is better than nothing but if the hull costs nearly the same it is but small savings after all." He closed the letter:

> The Duck people say that some of the mills have stopped in consequence of high price of cotton and they think there is no danger of the manufacture being larger than the consumption. It is hard work to get prices down after being up, and always I believe easier to get prices up than down – *except freights* – which go down easier than they go up!

On 3 March Daniel Cleaves had written William from Saco, "I suppose they have been getting along slowly with the vessel for some days past it has been so cold. I have been expecting snow along back so that I could have a nice ride over . . ." A good snow cover was important when people used sleighs rather than wheeled vehicles for winter travel. It was such limitations on travel as well as communication that made it vitally important to have someone – in this case William Lord – close at hand to keep an eye on the ship's progress for the owners.

But the owners continued to keep him informed of their concerns. Just after the contract had been let to Perkins and Pool Hartley had written to his father suggesting that the *Tropic*, the prototype for the new ship, might have been improved by beams in the lower hold. On 16 March, writing that he hoped to get down to see the new ship "by & bye after the mud gets dried up," Hartley commented, "I hope you will not give up the beams entirely – It seems to me, if it did not cost over $500 it would be better to put them in – The ship would be worth a $1000 more for having them – and we might save it in the long run – as I do not think there is strength enough in any of our 800 [and] 900 ton vessels."

On 7 April Cleaves and Mr. Bradbury visited the ship. The next day Cleaves wrote to William:

> We had quite a pleasant passage home last eve after *inspecting* the *top timbers*. . . .
>
> It is not so cold to day & not so very *warm either*, but yesterday was a very uncomfortable day. I got fairly chilled through down to the ship. Mr. Bradbury says (in reference to your reminder about freight & building ships) "that low water is the time to go a clamming." I dont know how good or bad freights will be next season but I dont regret our having commenced this ship so far as I am concerned if we can only manage to get the *good stuff* into her all through her building as we have up to *this time* especially *top timbers* & a four dollar pig thrown in.[26] I guess you can do all the inspecting hereafter with an occasional visit from Capt F – It will all come out right at the end when it is all covered up –

By mid-April it was time to be thinking about the rigging, even though it did not have to be ordered until June first,[27] for there were many decisions to be made in regard to it. There was a choice between Russian and American hemp for the standing rigging. The orders for spars and running rigging would depend on whether the owners chose to install old-style single topsails or the new, easier handled double-topsail rig, one form of which was patented by Captain Frederic Howes in 1854. On 14 April Hartley wrote to William, "Have you

decided to have the new rig or Howe's rig? . . . Some have put on down there what is called the Portland rig thinking to escape the patent which is 10¢ per ton – but it is a mistake, and I should recommend the Howes rig only."[28]

William wrote to companies in Plymouth, Massachusetts; Portsmouth, New Hampshire; and Boston asking about their rigging. Bourne Spooner of the Plymouth Cordage Company wrote quoting prices on a "prime gang of Russian hemp cordage."[29] Johnson and Hardy of Portsmouth replied, "Our Mr. Johnson will call on you personally in a few days. He has been intending to go to Kennebunk for a few weeks past – We want to rig your ship, and can satisfy you in price & quality.[30]

The agent for Summers and Swift of Boston was J. H. Williams of Kennebunk. Williams evidently knew of William Lord's interest in the Portsmouth firm's cordage for he wrote, "As regards quality of Cordage, we think you would not wish ever to see another gang of Messrs. Johnson and Hardy's after you had purchased one from S. & Swift." He quoted his "best prices" on Russian, American, and Pure Manilla cordage and urged his fellow townsman "to defer purchasing till you see me personally."[31]

In Boston Hartley was also making inquiries about cordage. On 9 May he wrote telling his father:

Nicholson & Co. gave me their prices for cordage . . . viz. Manilla 11⅛¢, Russia 12¢. . . . But as I have said before I should give Spooners & perhaps the Portsmouth concern the preference at the same price – as you have used theirs and know what it is, altho Nicholson may give equally as good gang – *They say* (N & Co) that cordage made from Russia yarns is not so good as yarns made here – and they use only the hemp & never buy the yarns – . . . *They say* the Russia yarns make handsome rope – but there is great danger of the hemp getting damaged on the voyage – *They also said* that the Portsmouth people mostly bought their cordage here in preference to taking that made there –

On 19 May William received another letter from Johnson and Hardy, who really wanted his business. Not only did they lower their price on "one of our best Russia gangs and *free from tow*,"[32] but promised to sell lower than the "other party . . . if we dont make a cent by it. We want to make you one of our best gangs and hope to get an order from you for it."

Johnson and Hardy were offering the best deal, so William wrote back expressing frankly his concerns about their product. He received a lengthy reply, which offers insight about the manufacture and importation of hemp.

We rec'd yours of the 20th inst. and in relation to Russia yarns, we wish to say that a misapprehension exists with some in thinking that Russia *tarred yarns* are imported and is what we make our cordage of – it is not so. Under the present tarriff we are enabled to have our Hemp spun in Russia and wound up on reels or winches, *matted*, and mported here in the whole at ten pr ct less duty than if we imported in the raw Hemp, as they come under the head of manufactured articles. We are therefore enabled to give a *better* gang of cordage and for less price than we otherwise could as we get our spinning done in Russia for half what it costs us here and having our yarns all nicely matted they are not so likely to get damaged on board the ship as loose Hemp. And we can have our Hemp spun very much smoother and handsomer in Russia than here and they have to take out all the tow or they could not spin the yarn so *even* and fine – If you have ever examined any of the Russsia gangs we have sent to Kennebunk Port you will have observed the fineness and evenness of the yarns – And as to the wear, we know from experience that they are as good as can be made from Hemp. We have rigged some of the finest clipper and Packet ships out of New York including the famous "Dreadnaught" with yarns of our importation . . .

There are undoubtedly poor yarns as well as poor Hemp imported, but we have none but custom work and are very particular what we purchase as we value our reputation as manufacturers . . .[33]

The gentleman made a convincing case,

and although William Lord made further inquiries, when he placed his order on 29 June, it went to Johnson and Hardy.

In the meantime, other business of the ship had gone forward. On 11 May Hartley insured the partially built vessel, taking out a $10,000 policy on "the hull of a vessel building on the stocks in the yard of J. & G. P. Titcomb in Kennebunk for one month." From here on the vessel would be insured for that amount each month until she was ready to go to sea. The cost of each policy was $25.

In early June William received word from Ira Hazelton of Portsmouth that he had nearly finished a 27-inch windlass for the ship, and William was making inquiries of a Saco firm for a slaughter rig.[34]

On 15 June, Kennebunk's Andrew Walker, who kept an eye out for all the news of the town, wrote in his diary, "I understand that William Cole and Stephen Perkins at the Landing have contracted with William Lord of the town and Daniel Cleaves of Saco to build for them a ship during the coming season. This is all the vessels that I now know of that is to be built."[35] While Walker was correctly informed as to Daniel Cleaves's interest in the ship, he was wrong to say it was the only vessel being built in local yards that season. Three other ships were built in the Kennebunks in 1857, as well as three schooners and three boats,[36] but compared to other years when as many as fourteen ships had been launched locally, it was a bleak record.

William Lord had misgivings about the wisdom of building a ship in such an economically depressed climate, and on 20 June Cleaves wrote to reassure him.

You say it has been since we commenced building her & is now dark times but dont believe but she will be worth all she cost before another year comes around. I dont myself feel any way alarmed as yet about the ship or the prospect for her since the *comet* has passed along without sweeping us off[37] & believe bright days & better times will come before many years yet. Perhaps for the coming year she will not do a great business. The most I can hope & expect from her is that she will stear clear of all mishaps & not make up a loss a/c for us till she can put herself in a way of making something to pay for it.



Daniel Cleaves (1809-1865), a Saco, Maine, merchant, was William Lord's brother-in-law and frequent partner in the ownership of Kennebunk-built vessels. He was the principal owner of the *Arno*. (Courtesy of The Brick Store Museum)

In the same letter Cleaves wrote about a more immediate problem: a name for the ship.

You speak about the ship getting along & that you would like a name for her before she is launched. . . . She no doubt is deserving of a good name & I think you are as capable as any one to select that good name for her & hope when I come over you will have decided upon some one that suits you & I will be bound to be satisfied & no doubt the other owners will also.

Hartley also wrote to his father on 20 June about a name for the ship.

When Capt Fairfield was here he mentioned several names for the ship and with others I recollect "Alpine," which I thought very good–I do not wish to give a name and know that it is very difficult to get a new name as well as good sounding name, but I will send you a list that I have taken from a book of plants & flowers–ships are sometimes named from flowers & plants–

Hartley assured his father that all of those on the list were "*handsome* flowers."

William bided his time. On 10 July Cleaves would write again about the matter. "Have you found a name for the ship? I dont know what they will do for names bye & bye. They will have to go to numbers I believe. All the names are taken up or have been used over & over again."

The owners were also addressing themselves to the problem of finding a reliable master and first mate for the ship, and Hartley was making inquiries about a freight of deals from Canada. William, with Hartley's help, went on ordering supplies that were needed by the builders, always with an eye to striking the best bargain. Hatch lining was ordered from the same Salem concern that made the water tank. Hartley made a deal for pumps at $175 each. William contacted Knowlton & Alden of Camden, Maine, to ask if they would make the ship's wheel. They replied on 29 June, "[We] shall be happy to furnish you with your work.... Please send us the dimension of your wheel. We want the distance from the stern rail to the centre of the rudder head and from stern rail to the centre of wheel rope barrel and the size of rudder head."

It must have seemed to William that everything was going well until he received this letter on 7 July from Cleaves, who had been over to visit the ship.

I am sorry that Mr. T. did not put a better frame to the ship. I think he has not done the thing that is right in regard to it. I do not know what the contract required of him...
If he has given us what the contract specified I have nothing father [sic] to say....

This photocopy of a daguerreotype (probably taken in the 1860s) shows workers in the Joseph Titcomb yard at Kennebunk Landing standing in front of the shipyard office and another building. The *Arno* was built in the Titcomb yard by Stephen Perkins and Mark Pool. (Courtesy of The Brick Store Museum)



Do not think that I am attaching any blame to you in regard to it... You have done all & the best you could do in contracting & looking after the ship & should be paid for it...

Just a week and a half later, however, Cleaves was writing again to William, "...take her all in all she [is] as good if not better than any ship built there."[38]

On 29 June Hartley had written advising that he had hired a first mate.

Mr. Emerson has been in this morning and I have engaged him as 1st mate for the new ship– I have every confidence in him and feel satisfied you will find him a good man–He lives in York and intends going over to see the ship before long–and find out when you will want him– I suppose about the time of launching which I believe is the first of August–

However, the ship was not finished by 1 August, due not only to unfavorable weather, but to personal problems of the builders. On 1 August Cleaves wrote to William:

I understand from Capt F that they had not been to work on the ship for a day or two on account of Mr. Pools loosing [sic] a child. I am sorry for them. They have both I believe lost a child this spring & summer. The weather has been unfavorable for them to do much & their knocking off these two days they have not progressed much on the ship for [a] week on Tuesday. You will want all the time to finish her up before the 20th & have fair weather.

Cleaves also wrote:

Capt F. was speaking about the eagle to go on her, [he] thought it was rather long. I would see that it would not look out of proportion before it was fairly secured for as everything about her is in so good proportion & looking so well I should be sorry to have any thing to mar the looks of her. I think myself that she would look better with but a simple billit head [sic] & then any name would do for her...

We know her name was decided upon before she was launched, for on 19 August N. P. Cleaves, a Boston insurance agent, wrote to William, "Seeing by the papers of this morning that you have just launched the Ship Arno at Kennebunk I enclose our card and would solicit orders for effecting the Insurance on her." The significance of the name *Arno* is not known. We can only guess that she was named for the River Arno in Italy.[39]

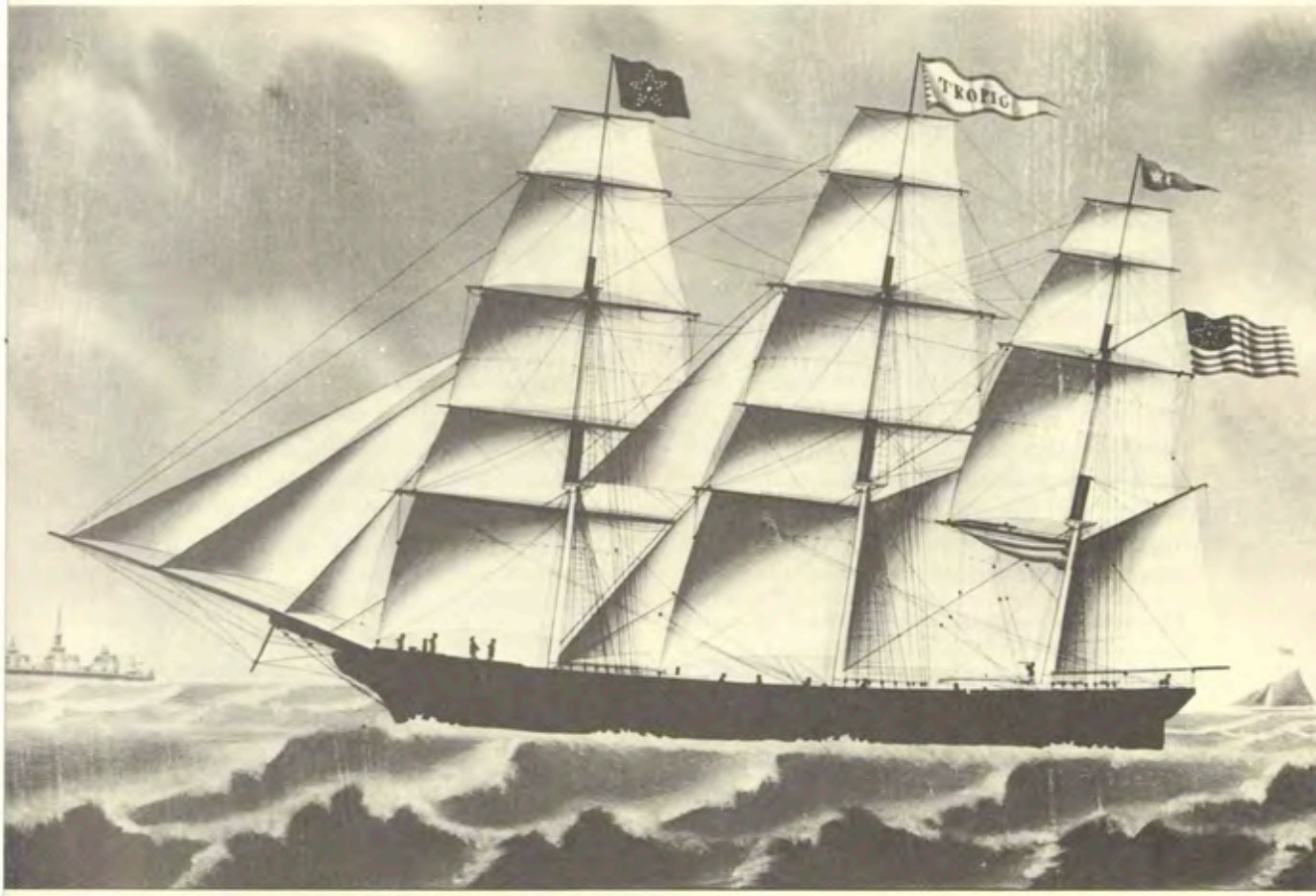
Between 19 August and 14 September when an insurance policy was taken out "on a new vessel in the Harbor of Kennebunk for 15 days," the *Arno* was rigged in Kennebunkport by John Maling. William had already received from George A. Preble of Bath, Maine, acting for the Surveyor General of New York, a copy of the government's "Rules and Regulations" and notification that the cost for a certificate, survey, and registration for the *Arno* would be about $30.[40] She was to be registered as a Boston ship as she would not return to Kennebunk once she sailed on her maiden voyage.

In Boston Hartley and Captain Fairfield were busy buying provisions for that voyage: six barrels of salt beef, three of salt pork, fifteen-and-a-half of ships' bread (hardtack), as well as "ship chandlery–furniture–cabin stove–compasses–barometer–chronometer. The chronometer was the Neva's–we allowed them $150 for it."[41]

Hartley had also begun negotiations for a crew. On 19 September he wrote to his father, "I have spoken to Currant[42] about cook & steward and told him we should probably want about 10 men the last of next week."

Cleaves, who had been actively pursuing a master for the ship, also wrote to William on 19 September. "I saw a dispatch from Capt. Deering to his father today. He says, 'I shall buy the new ship as Mr. Cleaves offers & shall leave here [New York] the first of the week–' So I suppose we have a master for the Arno."

Captain John Deering was a Saco man. Cleaves offered him a sixteenth share in the ship for $3600. Hartley wrote to his father



The ship *Tropic,* prototype for the *Arno,* was an 882-ton cotton vessel built by Mark Pool in 1855. This reverse painting on glass is signed "Weytze [Weyts], Flushing, Holland." (Courtesy of The Brick Store Museum)

of the new master, "If young Deering is of correct habits and a smart fellow & well-accommodated, should think he would do very well."[43]

By late September Hartley had taken out $55,000 worth of insurance on the *Arno.* It was divided among seven different companies.[44]

On 24 September, while the ship lay at anchor at the mouth of the Kennebunk River, the weather was fine for the last minute painting and caulking,[45] and Hartley was writing to his father, "Write me what day to send the men down and what train – Have supper ready for them when they get down – also conveyance at the Depot."

The cook and steward came down to Maine on the afternoon train on 28 September.[46] On the 29th Hartley wrote about last minute details.

> You may look for 6 men from here tomorrow evening – The Ensign is [a] very small one and was put with the other things –
> I am sorry that I cannot leave now to go down – Hope she will have [a] good chance off Thursday – You will give the Captain your ideas about business at NOrleans – also recommend his doing business with the best & largest brokers – I will write him after he leaves . . .

On 30 September someone, probably William Lord, went into the custom house in Kennebunkport to register the *Arno.* She was a two-deck vessel with a length of 171′4″ between perpendiculars, a beam of 33′11″,

depth of 16′11″ in her lower hold, 23′6″ total depth, and a draft of 20′. Her gross tonnage (volume) was 916.20. William Lord was listed as her principal owner though, as noted before, his ⅛ share was less than that of Daniel Cleaves.[47]

The *Arno* sailed from the Kennebunk River with a cargo of lumber and hay on 1 October, bound for New Orleans. Almost thirty years later, in 1886, William Lord's grandson, William E. Barry, wrote to Captain John Deering, who was living in Portland, asking about the ship, her maiden voyage, and his years as her master. Deering's reply was a five page letter in which he detailed the history of the *Arno*.

> The "Arno" sailed from K. Port [Kennebunkport] Oct 1st 1857, and we arrived at New Orleans in 19 Days from day we sailed without any incident of note, excepting I supplied a ship with provisions that I made my first voyage to sea in which ship was owned by the same owners as the "Arno." Her name was the "Windermere." I then entered the NOrleans and Liverpool trade... But few incidents occurred worthy of note unless the making of six passages in succession from the Gulf Ports to Europe each passage averaging 31 days can be called worthy of note–[48]

Despite the economic uncertainties, her owners had found the *Arno* a place in the lucrative cotton trade between the Gulf ports and Northern Europe. With her full-bodied hull, she could carry over 3,000 bales of cotton tightly wedged in her hold. One cargo, weighing nearly one-and-a-half million pounds, was worth $167,100. At times she also carried tobacco, corn, and barrel staves. Her return cargoes would include European manufactured goods. In three years she made six round trips, five from New Orleans and one from Mobile. On her last cotton passage she departed Mobile 18 January 1861, arriving at Havre 23 February. Picking up a cargo at Sunderland, England, she then cleared for New York for the first time, arriving there 24 May, more than a month after the Civil War had begun. Apparently it was more than four years after her launch that she finally entered her home port of Boston for the first time.

Deering was master of the *Arno* for six years. He described her as "a strong and safe ship. But a very bad steering ship. So bad indeed, that I have taken the wheel many times in scudding when sailors... became frightened." The *Arno* had two other masters after Deering and, it is hoped, did not, as Daniel Cleaves expressed it, "make up a loss account" for her owners before she was lost upon Howland Island in the Pacific in 1864, while preparing to take on a cargo of guano.[49]

Captain Deering closed his letter to William Barry with a tribute to William Lord and his fellow shipbuilders and owners.

> Your note to me has revived some sad, among the many pleasant recolections [sic] of the years from 1845 to 1865–more especially the years that I commanded the "Arno." But I also cannot help thinking of those grand old dignified shipbuilders and shipowners of my boyhood days Capts. Geo., Ivory, and *Wm* [Lord, Jr.] and Mr. *Wm* Lord your grandfather–who honored themselves and the good old town from whence they hailed in the days when it was an honor to command an American ship.

Surely, to become familiar today with what was involved in commissioning and building a nineteenth-century sailing vessel is to gain new respect for the men who were willing to undertake such a demanding and risky enterprise.

NOTES

[1] A ship's husband is a duly registered person to whom the management of a ship or ships is entrusted by its owners. He has the authority to contract for supplies, repairs, and equipment, and to charter freights, hire crew, and take care of all of a ship's business affairs. This and all other maritime definitions given here are from René de Kerchove, *International Maritime Dictionary*, 2nd ed. (New York: D. Van Nostrand Co., 1961).

[2] For a detailed discussion of William Lord's career as a merchant and shipowner see Bonita A. Coro, "The Maritime Enterprises of a Kennebunk Shipowner:

William Lord, 1820-1860," (masters thesis, University of Maine at Orono, 1972).

[3]The letters quoted in this article are part of the William Lord Collection at The Brick Store Museum, Kennebunk, Maine, unless otherwise noted. The William Lord Collection includes the personal and business papers of William Lord from 1816 to 1874.

[4]For a more detailed discussion of the decline of shipbuilding in Kennebunk and the reasons for it see Charles S. Morgan, *Shipbuilding On The Kennebunk: The Closing Chapter,* rev. ed. (Kennebunkport: Historical Society of Kennebunkport, 1970). The poor economy of 1856-57 was generally felt by Maine shipbuilders. A news item in the *Boston Traveler,* which was reprinted in Saco's *Maine Democrat* on 2 June 1857, commented not only on the "dull state of business" in Boston, but also on the general decline in shipbuilding. The item noted, "The State of Maine, the largest shipbuilding State, receives her entire supplies from this city for the building and fitting of her ships; and entire and complete prostration of this business in Maine is felt very sensibly by our iron dealers, ship chandlers and paint dealers. . . . But few vessels will be built this season . . ."

[5]In 1856 William Lord was 57, and past not only the prime of his life but of his business career. The *Arno* was to be the last Kennebunk ship whose construction he would actively supervise, although he would own shares in others.

[6]Deals are planks or boards of soft wood, pine or fir.

[7]"Capt F." was Captain John Fairfield of Saco. "Mr. B." was, we know from later correspondence, a Mr. Bradbury.

[8]The Supercargo of a ship is appointed by the owners of the cargo to travel with the ship, managing the sales and purchase of goods and superintending all commercial aspects of the voyage.

[9]"Made mast" refers to a wooden lower mast built of several longitudinal pieces dovetailed together and bound with iron bands.

[10]As an experienced seaman Hartley was qualified to comment on the design of the ship. He spent eight years at sea, 1843-51, the last six as master of the ship *Hartley,* which his father built expressly for his command. Hartley's business career is detailed in the manuscript "The Adventurous and Business Career of Honorable Robert W. Lord," arranged from original notes by William E. Barry, 1923, in the William E. Barry Collection, The Brick Store Museum, Kennebunk. Robert W. Lord was Hartley's younger brother.

[11]Daniel Cleaves to William Lord, 7 October 1857.

[12]Hartley Lord to William Lord, 8 October 1857.

[13]Hartley Lord to William Lord, 9 October 1857.

[14]Hartley Lord to William Lord, 11 October 1857.

[15]Emmons and Littlefield was a shipping and shipbuilding firm located in Kennebunk's Harbor Village.

[16]For a detailed description of the location of the Joseph Titcomb yard at Kennebunk Landing see William E. Barry, *Sketch of An Old River* (Boston: Alfred Mudge and Son, 1877), pp. 10-11, 18-19. For a map of the river marked with locations of the yards, 1831-67, based on the writings, notes, and sketches of William E. Barry, see Thomas W. Murphy, Jr., *The Landing: A Rememberance of Her People and Shipyards* (Kennebunk: Thomas W. Murphy, 1977).

[17]In his *Sketch of An Old River* William E. Barry described the *Tropic* as "a plain black ship, launched Oct. 4, 1855, provided with deck houses and other modern fittings, also of sharper model than many cotton vessels, sailing well, and being easily managed . . ."

[18]"Capt. Thompson" was the Kennebunk shipbuilder (and William Lord's neighbor and relation) Captain Nathaniel Lord Thompson. In 1855 Thompson built the *Sea Belle* and the *Regulus.* For a detailed discussion of his life and career see Margaret Jefferds Thompson, *Captain Nathaniel Lord Thompson of Kennebunk, Maine, And The Ships He Built, 1811-1889* (Searsport, Maine: Penobscot Marine Museum, 1937).

[19]C. H. Greene to William Lord, 26 January 1857.

[20]James Tetlam to William Lord, 5 February 1857.

[21]References in the letters to "the cars" and "the depot" refer, of course, to delivery by railroad.

[22]James Tetlam to William Lord, 10 February 1857.

[23]William Lord to James Tetlam, 16 February 1857.

[24]James Tetlam to William Lord, 23 February 1857.

[25]George Tewksbury to William Lord, 10 February 1857.

[26]This is either a joke or, perhaps, a reference to a roasted pig to be served at the launching. The top timbers, the uppermost portions of a ship's ribs or frames, were most susceptible to rot. A knowledgeable owner would demand prime quality lumber for the top timbers.

[27]In his letter of 14 April, Hartley advised William, "If you can put off the rigging until the 1st June I think you will do as well as now. One month's time would be enough for them to get it ready." The rigging was not actually ordered until 29 June.

[28]The Howes Rig, which divided the large unwieldy topsails into two easily handled sails, was invented by Captain Frederick Howes, and patented in 1854. The cost of using the patent was 10¢ per ton. Captain R. B. Forbes had devised a similar rig in the 1840s. For more information about the Howes Rig see Mystic Seaport Museum's Samuel Watts Collection, Collection 152, Box 6, Folder 11.

[29]Bourne Spooner to William Lord, 21 April 1857. The ropewalk at Mystic Seaport Museum is constructed from a portion of the Plymouth Cordage Company ropewalk.

[30]Johnson and Hardy to William Lord, 22 April 1857.

[31]J. H. Williams to William Lord, 11 May 1857.

[32]Tow is short broken fibers.

[33]Johnson and Hardy to William Lord, 28 May 1857.

[34]On 15 June James Beatty and Company of Saco wrote to William Lord, "We can furnish you best slaughter rig . . . for 18¢ per ft." Research has not revealed just what part of the rigging this was.

[35]Andrew Walker Diary, volume 3, p. 206, Kennebunk Free Library. William Cole was the foreman in the Titcomb yard at Kennebunk Landing where Stephen Perkins and master carpenter Mark Pool were building the ship. See S. E. Bryant, *District of Kennebunk: A List of Vessels Built, From 1800 to 1873,* rev. ed. (Kennebunk: The Brick Store Museum, 1959), p. 13.

This was originally published in 1874.

[36] *Ibid.*, p. 9.

[37] Research in contemporary newspapers and various almanacs has failed to provide any information about the comet playfully referred to by Daniel Cleaves.

[38] Daniel Cleaves to William Lord, 18 July 1857.

[39] Ships were named for rivers, flowers, people, and places as well as for current events. William Lord's ship *Neva* of 1832 (one of two of that name commissioned by him) was named after a comet. Another of his ships, the *Swiss Boy*, 1837, was named for a then-popular song.

[40] George A. Preble to William Lord, 12 September 1857.

[41] Hartley Lord to William Lord, 18 September 1857. The *Neva*, built in 1852 (and thus the second William Lord ship of that name), had been lost in February 1857.

[42] This probably refers to the Shipping Office of J. F. Currant, 281 Commercial Street, Boston, as listed in *The Boston Almanac For The Year 1857*, (Boston: John P. Jewett and Co., 1857), p. 165.

[43] Hartley to William Lord, 18 September 1857.

[44] Hartley had some difficulty insuring the *Arno*. As he explained to his father in a letter on 29 September, "All of the offices talk about discontinuing yearly risks – and dont want to take them – The Neptune & Boylston declined outright – The Boston wouldn't take over $5000." The *Arno* was finally insured for $10,000 each with the Equitable, New England, Alliance, and Washington Insurance Companies, and for $5,000 each with the Boston, United States, and Atlas companies, as reported by Hartley in his letter of 29 September.

[45] On 24 September Daniel Cleaves, writing to William Lord about other matters, noted, "They have a fine time for the ship today painting & c[aulkin]g."

[46] On 28 September Hartley wrote to his father, "The cook and steward go down this afternoon . . ."

[47] Bryant, *District of Kennebunk*, p. 9. Also, Boston Customs Records, registry of September 1862, *American Lloyds, 1864*.

[48] Captain John W. Deering to William E. Barry, 13 June 1886. The William E. Barry Collection, The Brick Store Museum.

[49] Barry, *Sketch of An Old River*, p. 19. The *Arno*'s career can be traced in *The Boston Shipping List and Prices Current*, 1857-1864.

[50] William Lord, Jr., was the son of Captain Nathaniel Lord of Kennebunkport, who was, in turn, William Lord's half-brother. See Daniel Remick, *History of Kennebunk, From its Earliest Settlement to 1890* (Kennebunk: Carrie E. Remick, 1911), p. 525.

Frederic S. Cozzens

STUART PARNES

This summer's exhibition in the R. J. Schaefer Gallery is an important event both for Mystic Seaport and for artist Frederic S. Cozzens. It is a true "retrospective," presenting the length and breadth of the artist's career, and it is the most comprehensive exhibit of his work ever organized. Over 150 of his paintings and prints are on view; never before have so many been brought out of private collections for public exhibition.

During his lifetime, he was a popular and widely respected artist, but since his death, attempts to rediscover Frederic Cozzens, the man, have been frustrated. He was a very private person. We know who his family was, where he lived and worked, and the names of his eight children; but there is almost no information at all about the artist himself. He left nothing in the way of correspondence or personal records, and little was written about him during his lifetime. Nor was he affiliated with any professional clubs or artists' organizations.

The dearth of facts has led to exaggeration, speculation, and error. For example, an uncorrected typographical error in the *New York Times* obituary notice accidentally shortened poor Mr. Cozzens's life by ten years, and it has taken us a half-century to give those years back.[1]

With little understanding of Cozzens's personal or professional life, we have had no insight into how or why he painted. Until recently, we have not even been certain of the range of his paintings.

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Frederic Cozzens was a very prolific artist. His paintings were actively collected by private patrons and were widely published as wood engravings, lithographs, and etchings. Yet he rarely exhibited his work in public galleries or exhibitions and apparently never had a one-man show. Since his death, private collectors have continued to seek out his paintings, while museums and public collections have largely overlooked him. As a result, nearly all that can be found on public view is his published prints, especially the yachting series, and this has led to the widely held misconception that Cozzens was a painter of yachting scenes only. He was much more than that.

Frederic Schiller Cozzens was born in New York City on 11 October 1846. He was the son of a well-known writer of the day, Frederic Swartwout Cozzens, and spent most of his childhood with his family on Staten Island, New York. The extent and quality of his early education is not known, though his father's literary activities and colorful friends, including Cooper, Thackeray, and Irving, doubtless had some influence on him. As a young man during the years 1864-67, he attended Rensselaer Polytechnic Institute in Troy, New York, for several terms, but there is no record of his specific course of study. Without completing his studies or receiving his degree, Cozzens returned to New York City.

His name first appears in the New York business directory in 1872, with his occupation given as "designer." What he had done during the intervening four years is a mystery. In 1874 his listed occupation was changed to "artist." His first known paintings were completed that year.[2] Though there is no evidence that Cozzens studied



One of Cozzens's earliest known works, a harbor scene with schooners and small boats. Watercolor and gouache, signed "F.S.C." and dated 1874, lower left. (Private collection)

art in Troy or New York, his earliest work shows an impressive and well-developed talent. Some early pieces, like the small harbor scene dated 1874, reveal a healthy respect for the work of Fitz Hugh Lane and other masters of contemporary marine art, but from the beginning, Cozzens's style is definitely his own.

If there was a major influence on Cozzens's work during this time, it was probably the same revolutionary force that was transforming the art world as a whole. This newcomer was not an individual artist or even a school of painters, but a mechanical marvel – the camera. Newly perfected photographic techniques were threatening the world of art. Realms of expression that had long been reserved for artists' pens and brushes were no longer sacred. Some contemporary critics were even suggesting that photography be considered a legitimate art form.[3]

The result was a major change within the sphere of maritime painting during the second half of the nineteenth century. A new generation of American painters brought new directions to marine art. Winslow Homer, Thomas Eakins, and other exceptional artists made daring experiments in painting and ventured far beyond the limits of photographic realism. They developed a new way of looking at the maritime world that was personal and dramatic, and expressed as much about art as it did about life. Yet, at the same time, the "old school" of marine painters answered the challenge of photography by clinging to the long traditions of ship portraiture established by Buttersworth, Lane, and Salmon. Such artists as Antonio Jacobsen, James Bard, and Frederic Cozzens continued to paint likenesses of ships in accurate detail.

The popularity of the photograph also had a very direct influence on Frederic Coz-

zens's career. His beginnings as a successful and popular artist are to be found among the pages of New York's illustrated newspapers. As early as the 1840s, weekly newspapers began to rely on pictures to make sales. Throughout the second half of the nineteenth century, photographs were a public phenomenon, but it was not until almost 1900 that photos could be printed directly by newspaper presses. So, for half a century publishers hired free-lance artists to bring the events of the week to their readers' eyes. There were probably hundreds of these artists in New York. Most never gained public acclaim, but a few of the best found national notoriety as news illustrators. Winslow Homer, for example, was just ending his work for *Harper's Weekly* when Cozzens began his.

From the mid-1870s to 1898, Cozzens illustrated dozens of stories, first for New York's *Daily Graphic* and then for *Harper's Weekly*. It is important to note that, from the very beginning, all of Cozzens's work as an illustrator is of a strictly maritime nature, although it is hardly limited to yachts and yachting scenes. The variety of subject matter is quite impressive. He prepared views of the New Bedford waterfront for the *Daily Graphic* in 1875, and for *Harper's* he depicted Staten Island's quarantine station (1879), Newfoundland fishermen (1887), and shipping on the Great Lakes (1889). He also recorded such notable events as the arrival of Cleopatra's Needle in New York in 1880 and the collision between the ocean liners *Celtic* and *Britannic* in 1887. He occasionally did yachting scenes, though far fewer than other maritime artists who worked for *Harper's*, such as Charles Parsons and Milton J. Burns.

There were many techniques by which newspapers of this period reproduced an artist's paintings or drawings. They were all very complicated, but in each method the original artwork had to be engraved on wooden blocks before it could be printed. At this time few, if any, artists did their own engraving. Pictures that appeared in newspapers were actually the work of extraordinarily skilled engravers who worked full time for the publishers translating the illustrators' original work, with all their subtleties of color and shading, into pictures made up entirely of black lines. Since none of Cozzens's original work for these engravings has yet surfaced, we do not know whether they were done as drawings or paintings.

These illustrations for *The Daily Graphic* and *Harper's Weekly* probably amounted to little in terms of pay, but they provided excellent exposure and led to Cozzens's first major commission. During 1883-84, he prepared a group of watercolor paintings as illustrations for J. D. J. Kelley's *American Yachts: Their Clubs and Races*. To this day, the

Cozzens illustrated an article on ice yachting for the 19 February 1881 issue of *Harper's Weekly*. (39.156)



series remains Cozzens's most famous work. *American Yachts* was published in 1884 by Charles Scribner's Sons and sold in two parts. The volume of yachting history was written by Lieutenant Kelley and illustrated with line drawings taken from Cozzens's paintings. An accompanying portfolio of full color facsimile lithographs of the paintings themselves was released in a limited edition of signed "artist's proofs," and later in a second printing as "color prints." The sets included twenty-five scenes of yachting activity, a signal chart featuring the flags of sixty-six yacht clubs, and an extra plate (which must have been included at the last possible moment) of the 1885 America's Cup race between *Puritan* and *Genesta*. The series depicts more than 100 vessels in all, including catboats, iceboats, steamboats, assorted small craft under sail and oar, sloops, schooners, and even, in plate III, N. G. Herreshoff sailing a catamaran off New London Light. As a group, these yachting scenes are a stunning tour-de-force. Each plate carries a title and brief description of the events portrayed, but the composition is clearly the product of the artist's invention. The full range of his imagination is represented: scenes of calm weather and storm-tossed seas, day views and night scenes, both summer and winter conditions. The glorious panorama of nineteenth-century yachting is portrayed with such care and detail that the paintings are still the standard against which all other yacht portraits are measured.

Cozzens's depictions of boats and ships reveal an exceptional eye for accuracy and a truly remarkable ability to catch a particularly expressive moment or position with precise detail. Just how he managed to accomplish this is not clear. Did he paint outdoors from life, sketching at dockside or while bobbing in a small skiff in the middle of a fleet of yachts? The only insight into the artist's working habits appears in comments made by J. D. J. Kelley in his preface to *American Yachts*.

An Old Rendezvous–New London, plate III in *American Yachts: Their Clubs and Races* (1884), depicts N. G. Herreshoff in the catamaran *Jessie*, and the cutter *Valkyr* leading the sloop *Julia*. Chromolithograph from a watercolor signed and dated "Fred. S. Cozzens 83," lower left. (Private collection)



In these pictures of our pleasure fleet, the portrait of no boat has been painted until all possible means tending to accuracy have been exhausted. Whenever possible the originals have been found... they were carefully painted both under sail and anchor. Failing this, studies were made of verified photographs and plans...

Cozzens was certainly not the first to rely on the camera. Homer, Remington, Bierstadt, Eakins, and even Lane were known to have used photographs as sources for their paintings.[4]

The publication of these yachting prints brought the artist wide and immediate recognition. This single commission launched his career, which followed two directions at once.

Cozzens had received a few private commissions for paintings before 1884, including a set of six views of the schooner yacht *Nettie* (1880); but the success of *American Yachts* opened doors for him. As Kelley noted:

In many cases the finished picture was submitted to the owners of the boats represented, and when the criticism was just, for yachtsmen are not among the keenest critics of their own vessels, these were accepted, and the work revised... Finally, a number of plates were exposed in yacht clubrooms to the frank and solicited judgement of experienced yachtsmen and the opinions were carefully considered.

Cozzens could not have imagined a more receptive audience for his special talents. A list of the patrons for whom he painted yacht portraits between 1884 and 1900 would be a fascinating study of who was who in the yachting world, as well as an indication of the scope of Cozzens's reputation. Unfortunately, we know of no such list. If Cozzens kept business records they have not been found. Many of the paintings have changed hands during the past century, and current owners rarely have an inkling of their picture's provenance. We are left to study the evidence given in the paintings, such as burgees and private signal

Watercolor of the sloop *Roamer*, flying the burgee of Charles M. Connolly of New York. She was designed by W. P. Stephens and built in 1885. Signed and dated "Fred S. Cozzens 91," lower left. (Private collection)



flags, establish the ownership of the yacht if we can, using yacht registers, and then guess the identity of the original patron.

Since 1851, the most famous of all yachting events has been the America's Cup series. Cozzens paid special attention to these races. Beginning with the 1870 challenge, when the British schooner *Cambria* bravely challenged a whole fleet of American yachts, and continuing through 1920 when Sir Thomas Lipton's *Shamrock IV* nearly defeated the American defender *Resolute*, Cozzens depicted every match. While all these events were held in the waters off New York Harbor, there is no evidence that Cozzens attended every series. Some accounts suggest that he was a regular observer aboard one of the New York Yacht Club's official boats, although he was never a member of the club.[5]

Meanwhile, Cozzens also continued with his work for publication. *Yachts and Yachting*, published in 1887 by Cassell & Company of New York, prominently featured Cozzens's name on the cover in place of the author's,

Fanny of Boston, from *Yachts and Yachting* authored by Cozzens and others (1887).



indicating the artist's public appeal by this time. The book is a splendid collection of graceful line drawings of the important yachts of the day. Cozzens drew the boats superbly, from every imaginable angle and in every condition of wind and sea. He seems to have delighted in unusual perspectives, and displayed a keen knowledge of vessel types and rigs. The typesetting of this volume is particularly clever. It is artfully laid out to surround the drawing on each page. We assume that Cozzens provided the printers with pen-and-ink drawings, since they would be easiest to reproduce, but this is speculation because the original work has apparently been lost.

A second major commission for a large series of watercolors came in 1892-93. Again in collaboration with J. D. J. Kelley, Cozzens produced twenty-four paintings illustrating *Our Navy: Its Growth and Achievements*. These paintings were reproduced as chromolithographs by the American Publishing Company of Hartford, Connecticut. *Our Navy* was released as an illustrated volume which included the colored plates, and as a separate portfolio called *Old Naval Prints*. Unfortunately, the size and quality of these reproductions did not measure up to the yachting series, and the work has received little attention. But the effort that went into the preparation of these scenes, and the astounding variety of vessels portrayed, make this series every bit as impressive as the earlier one. It captures the glory of the Navy from "Old Ironsides," the wooden frigate *Constitution*, to the steaming armor of the Great White Fleet. A few original paintings from this series have survived, including the frontispiece, entitled *The Columbian Naval Review*.

The publication of these naval prints must have come as quite a surprise to a public who regarded Cozzens as a yacht painter only. The fact is that Cozzens, unlike many artists of his day, did not specialize in painting only yachts or sailing ships. Nor did he show any prejudice



Columbian Naval Review–1893. Watercolor, signed and dated "Fred. S. Cozzens 93," lower left. Lithographed as frontispiece for *Our Navy: Its Growth and Achievements* (1897). (Private collection)

against the new vessel types of the steam-powered Navy. He subsequently painted warships of all types and periods, including the Civil War *Monitor* (1917), H.M.S. *Victory* (1919), and the World War I destroyer USS *Wadsworth* (1923).

Cozzens continued to do illustrations for books and periodicals sporadically into this century, including work for *Outing* magazine (1886-87), *Rushton's Portable Canoes* (1891), and *The Rudder* magazine (1903, 1906). But by then most publications were printing photographs directly and demanded little original artwork. After 1899 the artist devoted his time more and more to painting maritime watercolors on commission for private collectors or for sale to the general public.

Aside from yachts and naval vessels, fishing was another theme that Cozzens pursued throughout his career. In 1887 he illustrated an article for *Harper's Weekly* that described the dangerous confrontations between Newfoundland fishing vessels and steamers passing close to shore. This was not an unusual event. Accounts of near misses between Gloucester fishermen and transatlantic steamships were reported with chilling regularity. These incidents sparked Cozzens's imagination (it is unlikely that he ever witnessed one personally). He painted these encounters many times, changing only slightly the conditions of the sea or fog and the particular vessels involved. What Cozzens seemed to find most impressive was not the human drama of the danger at hand, but the visual impact of the sudden and brief meeting of sail and steam. An excellent example is *Ghosting: A Miss is Better than a Mile*, painted in 1912.

Scenes such as this, often heavily shrouded in fog, are some of the few indi-

cations we have that Cozzens was interested in experimenting with or extending the range of his painting. Throughout most of his career, Cozzens carefully defined the limits of his work. His art was about boats or yachts or ships; it was not about art.

We do not know how often or how far Cozzens travelled away from New York. The coasting schooners that he often painted could easily have been seen plying the routes into and out of New York Harbor. However, he also recorded a wide variety of regional small craft that he could only have seen further north along the New England coast. With characteristic accuracy, he painted many scenes of fishermen at work in small working or sailing boats–dories, skiffs, sharpies, peapods, Hampton boats, and carry-away boats to mention a few. In each, the activities are right, the gear is right, and the boats are captured with all their subtleties of construction and rig. Though far less glamorous than the yachts of the America's Cup races, these working craft are drawn and painted with equal care and interest.

Small boats were not the only vessels that Cozzens might have seen close in along the New England coast. Throughout the nineteenth century and into the twentieth, large ships crashed ashore with frightening frequency. Until the formation of the U. S. Coast Guard in 1915, the responsibility for rescuing victims of coastal wrecks fell to the U. S. Life-Saving Service. Cozzens painted several watercolors portraying Life-Saving Service crews maneuvering their boats on the beach or in the surf. Possibly these were commissioned by members of crews, or by the Service itself. He also depicted isolated wrecks close to shore, from the viewpoint of a casual observer. The Life-Saving Service was a popular subject. At least three of Cozzens's life-saving scenes were published as prints, and *Harper's* ran several articles on the Service, though they used Milton Burns as their artist.

At times during his career, Cozzens came close to painting pure seascapes. Although his attempts were never as daring as the magnificent vistas of Alfred Bricher or John Kensett, it is easy to see how Cozzens

Ghosting–A Miss is Better Than a Mile, shows a near collision between a steamship and a fishing schooner. Watercolor, signed and dated "Fred. S. Cozzens 12," lower left. (Private collection)





Running in, fishermen in a skiff. Watercolor, signed and dated "Fred. S. Cozzens 95," lower left. (Private collection)



Lifeboat No. 18 stuck in the sand. Watercolor, signed and dated "Fred. S. Cozzens 91," lower left. (Private collection)



Beach scene with vessels offshore. Watercolor signed and dated "Fred. S. Cozzens 95," lower left. (Private collection)



Indian scene. Watercolor, signed and dated "Fred. S. Cozzens 21," lower left. (Private collection)

would have been inspired by these masterpieces. In a typical Cozzens composition a stretch of deserted beach is seen from a high point of view facing out to sea. Small vessels sail steadily in the distance, drawing our eyes to the horizon. The effects of light are carefully controlled and the sea is drawn simply, but with richness and depth.

The range of subtle and realistic colors in these scenes is typical of Cozzens's normally restrained palette. All of his paintings are immediately recognizable today by their subdued tones, but a word of caution should be included here. The colors we see in these pictures today are not necessarily the same strength or even the same hue as those laid down by Cozzens 100 years ago. As a group, his works have not suffered terribly with time, because he painted carefully and with quality materials; but watercolors are the most delicate of all pigments and they succumb eventually to fading and discoloration.

The artist's seascapes also display another typical characteristic of his work – the relative insignificance of the human figure. When people do inhabit his painted spaces, they are generally small and of minor importance. The fact that Cozzens never painted human figures extremely well is only part of the explanation. It is always the yacht or ship or even the wave that is the clear subject of a Cozzens painting. The background or foreground figures are never allowed to divert attention from the central image. Cozzens's paintings are rarely close-ups. Even in his art, he kept his distance.

Cozzens worked steadily and hard for almost forty years. He needed the money he earned to support his large family. But by 1910 or so, the volume and variety of his

work began to diminish. It seems that the artist, then in his sixties, made a decision to stay with the subjects and techniques he knew best, and perhaps even take advantage of his own reputation. In the years that followed, Cozzens's art was seldom strikingly new or different. Fishing scenes and shipwrecks reappeared, and he even repainted the great yachting events of the 1870s.

During this period, Cozzens also produced a large number of ship portraits of popular or legendary vessels, including the clipper *Rainbow* (1916), the *Mayflower* (1924), and even the *Charles W. Morgan* (1916). These late portraits are thinly painted and lacked the detail and energy of his earlier work. Whether he was painting more quickly now or was suffering from some physical weakness, Cozzens's characteristic precision and invention disappear from his work during the last decade of his life.

Only once, late in his career, did Cozzens attempt something that was totally unprecedented. During 1920 and 1921 he painted what appears to have been a series of ethnographic scenes of North American Indians. Although it is very unlikely that Cozzens ever traveled to the Far West, these paintings show, in some detail, plains Indians and even Eskimos in their native habitats. We can only speculate that these curious pictures were perhaps intended for publication.

Frederic Schiller Cozzens died in New York City on 29 August 1928. Although a successful and prolific artist, he had been such a solitary, reclusive man that for years thereafter some New York art collectors and dealers presumed he was still alive.

Except for a small exhibit at the Penobscot Marine Museum, no comprehensive exhibition of Cozzens's work has been organized until now. But this is just a beginning. What we learn from this first sampling of the artist's paintings and prints will become the basis for future study. Slowly, the extraordinary talent of Fred S. Cozzens will again be realized and appreciated as it was a century ago.

NOTES

[1] *New York Times*, 31 August, 1928, p. 19.

[2] *Trow's New York City Directory* first lists F. S. Cozzens in 1872, as a "designer" at 160 Fulton Street. The 1874-75 edition lists him as "artist" at the same address.

[3] William Welling, *Photography in America: The Formative Years 1839-1900* (New York: Thomas Y. Crowell Co., 1978), p. 383-94.

[4] John Wilmerding, *A History of American Marine Painting* (Salem, Mass.: Peabody Museum, 1968), pp. 89, 194, 222, 226, 228, 235.

[5] Anita Jacobsen, *Frederic Cozzens, Marine Painter* (New York and London: Alpine Fine Arts Collection, Ltd., 1983), p. 13. This book should be used with caution.

Summertime at the Shore

The nineteenth century saw the rise of shoreside recreation in America. First came a migration of the well-to-do, escaping the disease and discomfort of summer in the city by establishing summer residences near the shore. By mid-century many coastal towns had excursion steamboat lines, allowing even those of modest means to escape their steamy surroundings for a day on the water. After the Civil War bathing beaches and resort hotels became the rage. An expanding middle class began to take vacations, and the shorter work weeks and better wages demanded by labor meant that even the less affluent could partake of the amusements of the beach or picnics at shoreside parks. Yacht clubs also flourished after the Civil War, as the middle class took to the water. Even religion acknowledged the lure of the shore, as many revivals and camp meetings were held in idyllic oceanside locations. Some of the spirit of nineteenth-century summer recreation is evident in the following photographs, drawn from the Museum's collection.

There are many sources on nineteenth-century summer recreation. Some of those used to prepare this article include Robert Carter, *A Summer Cruise on the Coast of New England* (Boston: 1864; reprint, Somersworth: New Hampshire Publishing Company, 1977); David Strother ("Porte Crayon"), "Summer in New England," *Harper's Monthly* 21, 22, 23 (1860-61); William Ewen, "Steamboats in Summer Land," *The Log of Mystic Seaport* 26 (1974): 34-42; Francis Endicott, "Striped Bass," *Scribner's Magazine* 21 (1880-81): 698-708; William H. Bishop, "To Coney Island," *Scribner's Magazine* 20 (1880): 353-365; Charles Carroll, "New York in Summer," *Harper's Monthly* 57 (1878): 689-704; Rufus B. Burnham, "Mystic Island Bridges the Generation Gap," *New England Galaxy* 13 (1972): 39-48; Charles Carroll, "Narragansett Pier," *Harper's Monthly* 59 (1879): 161-; Stuart O. Hale, *Narragansett Bay: A Friend's Perspective* (Kingston, R.I.: University of Rhode Island, 1980); Henry Beetle Hough, *Martha's Vineyard: Summer Resort, 1835-1935* (Rutland Vt.: Tuttle Publishing Co., 1936).

Research and photo selection by Andrew W. German, with the assistance of William N. Peterson

Viewed from the Mystic River bridge, the new steamboat *Mystic* loads passengers for a run to the summer resort of Watch Hill, Rhode Island. Excursion steamboats were largely responsible for the proliferation of seaside recreation areas. They provided quick, inexpensive access to areas otherwise inaccessible for day trips. A few hours on a steamboat was recreation in itself for many landbound folk. Like any well-populated region, southeastern Connecticut had numerous steamboat excursion routes. There were connections between Norwich, New London, Mystic, Mystic Island, Stonington, Watch Hill, Westerly, Block Island, and Orient Point, Long Island. Flourishing between 1870 and 1910, many of these routes died with the coming of the trolley and the automobile. The eighty-five-foot *Mystic* (similar to, though larger than, the Seaport's *Sabino*) was built by George S. Greenman at Westerly, Rhode Island, in 1896. She served on the Mystic-to-Watch Hill excursion run for one year and was then sold and sent to Cuba. In the foreground are the Allyn family catboat *Nylla* and the Stonington fishing sloop *Robbie F. Sylvester.* Photograph by Edward H. Newbury, 1896. (80.41.430)



Steamboat *Mystic*



Going fishing



Mystic Island Hotel

Enjoying the early morning sunshine, a crowd sets off from Ocean Beach, New Jersey, in a big catboat for a day of fishing. Sport fishing was a popular activity for many, beginning early in the nineteenth century. Commercial fishermen from Maine to New Jersey often supported themselves in summer by offering their sloops for hire to groups of sports anxious for the thrill of hooking bluefish or striped bass. Charles W. Morgan was an avid sport fisherman in the 1850s. Less affluent city dwellers could take regular steamboat trips to the "fishing banks" outside New York Bay before 1860. By 1900 Boston also had daily steamboat trips into Massachusetts Bay for urban fishermen. Wealthier fishermen might join the Cuttyhunk Club, Martha's Vineyard's Squibnocket Club, or other exclusive clubs for serious anglers that flourished as early as the 1870s. For these fishermen the striped bass was the ultimate quarry, and competition for the largest fish and the honor of "high hook" was strong. Photograph by Henry D. Fisher, 23 August 1907. (81.10.15)

Deposited by the steamboat from New London, guests of the hotel on Mystic (Ram) Island approached the bucolic hostelry from this substantial pier. A summer hotel was here as early as the 1850s, but, like so many coastal resorts from New Jersey to Maine, the island reached its heyday between 1870 and 1910. The Mystic Island Hotel, built in 1863, came into its own in 1886, shortly after New York ceded the island to Connecticut. Developed by Charles Osgood, wealthy Norwich drug manufacturer, the resort offered boating, swimming, fishing, bowling, dancing in the pavilion, strolling on the landscaped grounds, or relaxing on the veranda. Indoors there was a card room and an eighty-foot billiard room in the ell. Guests could record their visit in a tintype made at the photograph gallery. Accommodating 150 guests, the hotel was lighted with gas and supplied by its own vegetable garden and dairy. Passing out of style after the turn of the century, it was demolished in 1921. Photograph by Edwin A. Scholfield, ca. 1895. (77.92.33)

heated masses. When railroad service was inaugurated in 1874 and great iron piers were built for expanding steamboat service, Coney Island became both more respectable and more gaudy. Comfortable boardinghouses and mammoth wooden hotels mixed with amusement parlors and food vendors. From Manhattan Beach through the Brightons to Norton's, prominent citizens, recent immigrants, confidence men, tradesmen, destitute panhandlers, the

Coney Island



On a summer day about 1880, strollers with parasols parade the beach, a child takes a donkey ride, and bathers test Coney Island's ocean waters. Coney Island has become synonymous with gaudy seaside amusement areas. Beginning slowly with one small hotel in 1829 and a pavilion and bathhouse in 1844, the island on Brooklyn's Atlantic shore became increasingly popular in the 1860s as a daily retreat for the over-

whole gamut of city dwellers played in close proximity at Coney Island. Some people swam in the ocean. Attracted by the amusements as much as by the sea, many others took the rides, ate, gambled, and frolicked. By the 1890s it was common for 100,000 people to visit Coney Island daily. In that decade the first of the grand amusement parks was built. Much of the simpler "old" wooden Coney Island of the 1870s and early '80s was replaced by these palaces of plaster and electric lights, which have now disappeared themselves. Stereograph photo by J. F. Jarvis of Washington, D.C., ca. 1880. (82.94.2)

Waiters and hungry customers pose at the ticket booth for "shore dinners," probably at Rocky Point, Rhode Island. From family picnics to the German sausage and beer of Coney Island, to the clambakes of Narragansett Bay, food was an essential ingredient of a summer's day at the shore. Reaching into the heart of Rhode Island's textile region, Narragansett Bay became an early focus for recreation. Hotels, and then parks such as Rocky Point in Warwick, established as early as 1847, sprang up along the shores of the Bay. Though it included a hotel and popular amusement area, Rocky Point was best known for its shore dinners. The

Shore dinner





Quincy Yacht Club

abundant shellfish resources of Narragansett Bay were served up to as many as 10,000 people a day in the huge dining pavilion. By late century Rocky Point operated its own steamboat to gather the tons of clams needed to feed the hoards that flocked to the park from Providence and the interior for a succulent fifty-cent meal. Stereograph photo by A. E. Alden of Providence, ca. 1870. (81.87.10)

The Quincy Yacht Club's float is already crowded with tenders even though it is only early June. Beginning as an activity of the very wealthy, yachting enjoyed its greatest growth after its acceptance by the expanding middle class. Of the 158 American yacht clubs existing in 1901, only 8 had been established before 1865. Following the Civil War, the ranks swelled with the growth of the corinthian – amateur – yachting movement. While the great schooners and palatial steam yachts were most noticeable, they were vastly outnumbered by boats under thirty feet in length. The Quincy Yacht Club, on Hough's Neck south of Boston, was established in 1874. By 1900 it actively promoted small yacht racing, having annual dues of only $5.00, sponsoring a trophy for interclub competition in boats under thirty feet, and waiving dues for anyone elected after personally designing or building a sailboat over twelve feet on the waterline. Aside from racing, the club held dances and women's activities on a much less formal basis than the exclusive clubs. Quincy was a stronghold of catboating; in 1907 a third of its seventy-four sailboats were cats like the *Stranger,* tied off at the float in this view. Photograph by Henry D. Fisher, 7 June 1908. (76.208.293)

The rows of picturesque cottages on Seaside Avenue at Oak Bluffs, Martha's Vineyard, reflect the origin of the place as a city of tents. In 1835 the magnificent oak grove nearby was chosen as the site of Methodist summer camp meetings, where members of Methodist congregations could gather for a week of spiritual rejuvenation. Cape Cod and other rural areas also housed religious camp meetings, but none equalled the size or popularity of the August meeting at Oak Bluffs. In 1860, 12,000 people attended the final day's services. Communal tents gave way to family tents, and by the 1860s many families began building cottages which were highly ornamental, but open in tent-like fashion. Development of Oak Bluffs as a resort began in 1866. The grandiose Sea View Hotel was added in 1872 and in 1874, the year President Grant visited, a railroad was opened to link other resorts with the steamboat landing at Oak Bluffs. By the 1880s and '90s the Methodists at Oak Bluffs were outnumbered by casual visitors who came seeking less spiritual amusements at the seaside. Stereograph photo by Joseph Warren of Fall River, Massachusetts, ca. 1875. (81.157.5)

Oak Bluffs



BOOK REVIEWS

James H. Levitt. *For Want of Trade: Shipping and the New Jersey Ports, 1680-1783*. Newark, New Jersey: New Jersey Historical Society, 1981. 224 pp., illustrations, index. $19.95.

This work by James Levitt is a study of colonial New Jersey's maritime trade. In the past, this topic has always been difficult to treat due to the scarcity of information and the fact that most of the colony's commerce passed through New York and Philadelphia. In fact, when reading this book, we find that much of New Jersey's maritime story revolves around these cities. The author refers to New Jersey as having been like a keg that was tapped at both ends by these larger seaports. Others have made the same analogy for the colony of Connecticut. If, however, the Connecticut keg was tapped at either end, then the poor New Jersey keg must have had both heads stove in. Levitt informs us, not surprisingly, that Jersey entrepreneurs suffered "for want of trade" because of their geographical location. He goes on, however, to delineate the struggles and disappointments of the New Jersey merchants through the careful analysis of the colony's customs house records. It is these records, now located in London's Public Records Office, that offer us new insights into the activities of New Jersey's three ports of entry: Perth Amboy, Burlington, and Salem.

The results of this study are worthy of approbation as they serve to shed light on an otherwise misty area of our maritime heritage. Not only did Levitt find that the proximity of the entrepôts of New York and Philadelphia prevented the small Jersey ports from reaching their potential, but he also noted several reasons for the development of this pattern. One reason was the lack of ongoing support of mercantile activity by the colonial government of New Jersey. Local interest and a general factionalization of the governing body (as evidenced by the dual capitals of Perth Amboy and Burlington) prevented it from aiding the growth of trade through legislative action. Another factor was the failure of the merchants of New Jersey to develop the financial and personal resources needed to foster the vitalization of local seaports. The well developed business communities in Philadelphia and New York further stymied maritime enterprise in New Jersey. These powerful neighbors rarely had to resort to open rivalry or political pressure. Rather, the problem was that most of the New Jersey merchants preferred to carry out their ventures through the two larger cities. It was simply good business for the Jersey entrepreneurs to take advantage of the capital, marketing organizations, and human resources that were concentrated in New York and Philadelphia.

Mr. Levitt examined the causes of these factors and their effects on New Jersey's colonial ports. Data was not available for all of the years from 1680 to 1783, but from the information that was at hand, Levitt was able to clearly delineate New Jersey's trade patterns. In addition, the computerization of the findings has resulted in a fine statistical analysis supported by twenty-five pages of tables in the back matter.

The result of Levitt's effort is a well developed analysis of colonial New Jersey's trade patterns and problems. This book does not make for light reading, but would make a fine addition to the library of any student of colonial economic or maritime activity. In his preface, the author states that he believes we must understand local history in order to piece together the story of America's development. This work can certainly serve as a valuable resource for any effort to synthesize our colonial experience.

Glenn Gordinier
Research Associate, M.S.M.

Michael Skalley. *Foss: Ninety Years of Towboating*. Seattle, Washington: Superior Publishing Co., 1981. 312 pp. illustrations, index. $24.95.

This book is truly a "labor of love." Author Michael Skalley and James A. Cole, artist of seventeen pen-and-ink drawings in the volume including the dust jacket, are both long-time Foss employees. Skalley is manager in charge of tank-barge operations while Cole is in charge of the Foss ship repair yard at Seattle.

The maritime story of the Foss family is presented in this book along with the history of 144 Foss tugboats. The firm began in 1889 at

Tacoma, Washington. When Thea Foss purchased a rowboat for five dollars, sold it at a profit, and bought more rowboats. From there she and her shipwright husband Andrew started a launch business on the Tacoma waterfront, and eventually expanded it to towboating. Through sheer determination, dedication, and an abundance of hard work, this shipping family weathered depressions and times of war. The firm kept on growing until Foss Launch and Tug Company became one of the largest family-owned maritime corporations on Puget Sound. In 1969 the firm merged with Dillingham Corporation of Honolulu; however, Skalley stresses that the sound business principles of Thea and Andrew Foss respecting expansion and innovation of new ideas remains to this day.

The book is divided into eight sections and is liberally illustrated throughout by photographs of the tugs themselves as well as Cole's pen-and-ink drawings. First of all, the development stages of the Foss company are covered from the founding years. Then the history of each tug purchased or built for the company is related in ten year groupings. In the decade from 1910 to 1919 Foss was just beginning in the log towing business at Tacoma with the acquisition of the thirty-seven-foot *Foss 9*, formerly the harbor tug *Violet* of Astoria, Oregon. By 1919 seven tugs were in the fleet, and by the late '20s Foss was operating tugs all over Puget Sound. Moreover, by 1979 Foss had tugs and barges sailing the seven seas.

For example, Skalley skillfully relates the history of the 110-foot tug *Arthur Foss* (No. 1), which remained in Foss ownership for over forty years, and is still afloat today as a museum ship at Seattle, Washington. He takes her history back to 1889 as the steam tug *Wallowa*, brings her through the Alaska Gold Rush, the log towing years on Puget Sound, and towing sailing ships to sea during the last years of sail. The *Arthur Foss* temporarily became the tug *Narcissus* for the first *Tugboat Annie* motion picture in 1933, endured numerous rebuildings and engine replacements, and is still operational today.

It is apparent that Skalley, the son of a Foss towboat captain, collected material for many years, and has had access to company and Foss family records. The book is very well researched and will become a classic for towboat buffs.

Michael Jay Mjelde
Bremerton, Washington

James W. Balano. *The Log of the Skipper's Wife*. Camden, Maine: Down East Books, 1979. 160 pp., photographs. $6.95.

Dorothea Honora Moulton Balano sailed from Puerto Rico 3 July 1910; on 6 January 1913 she was bound for England, again aboard a sailing vessel. Between these two dates in her diary, Dora added a sea captain husband and a child to her life. She also added the experiences of many days at sea on early-twentieth-century fore-and-afters. Her experiences with Rio, rough weather, sex, and her mother-in-law, and plain speaking that has been left uncensored, keep this book from lagging. Do you want to know who really navigates the three-masted *Fred B. Balano*? Why a captain might not ballast down on a winter voyage? Are you curious about life in the towns that were visited by Maine windjammers? Then read this book!

This educated young woman grew up in Minnesota, certainly an odd place for a sailing wife to start life. For fourteen years after ending her diary she continued to go to sea. After reading this you will want to know more about her. It is to be hoped that this is not the last we will hear of the Balanos.

The photographs that accompany the text make it clear that we are surveying an era just out of the nineteenth century. The recorded thoughts of Dora are, in contrast, quite contemporary and little tinged with Victorian reticence. I purchased two copies, one to circulate among friends and one for my mother. Everyone has been vastly entertained by it. For leisure or for serious reading this book is not one to be missed.

Ed Cass
Portsmouth Athenaeum

Briton Cooper Busch, ed. *Alta California 1840-1842: The Journal and Observations of William Dane Phelps, Master of the Ship "Alert."* Glendale, California: Arthur H. Clark Company, 1983. 364 pp., illustrations, appendices, bibliography, index. $29.50.

Aled Eames. *Ship Master: The Life and Letters of Capt. Robert Thomas of Llandwrog and Liverpool, 1843-1903*. Caernarfon, Wales: Gwynedd Archives Service, 1980. 199 pp., photographs.

Shipmasters' journals and reminiscences continue to turn up with surprising frequency. Many are valuable chiefly as corroborative

sources or footnotes on maritime history, but a few offer such insight or firsthand evidence that they can stand alone. Examples of such works are Captain Isaac Norris Hibberd's reminiscences, *Sixteen Times Round Cape Horn,* published by Mystic Seaport in 1980, and Captain Joseph J. Fuller's reminiscences, edited by Professor Briton Cooper Busch and issued as *Master of Desolation* in Mystic's American Maritime Library series the same year.

Two similar books merit investigation by readers interested in firsthand accounts of life in square-rig ships. The first is a journal kept by Captain William Dane Phelps in the California hide trade, which Professor Busch discovered at Harvard University's Houghton Library while pursuing his research on the seal "fishery."

Alta California 1840-1842: The Journal and Observations of William Dane Phelps, Master of the Ship "Alert," displays Phelps's literate style and serves as a valuable companion to Richard Henry Dana's *Two Years Before the Mast.* In fact, Phelps read Dana's account during the voyage and commented on his characterization of Captain Fitch of San Diego as a "fat, vulgar yankee trader." According to Phelps, "the only motive Dana could have for using such terms respecting him (it is said) is that he entered Capt. F's house intoxicated & using offensive language, [and] *was kicked out*!"

As master, Phelps saw more of California than Dana did. During thirty months the *Alert* made nine passages along the coast, trading American goods for hides and tallow at numerous settlements as far north as San Francisco Bay. Periodically, she returned to San Diego to discharge hides for curing at the hide house there. Phelps often went ashore to hunt, to visit ranchos and presidios, and to socialize. His comments on personalities; on California politics, customs, and morals; and on scenery and agriculture, while displaying a distinct yankee Calvinist bias, offer valuable evidence on early California. Professor Busch has added a comprehensive introduction, copious clarifying footnotes, and a select bibliography.

The second book of note details the career of Captain Robert Thomas, a Welshman who commanded several vessels for the Davies family, one of several prosperous Welsh shipping firms. Roughly one third of the book is Captain Thomas's reminiscences of his childhood and early career at sea, written for his daughters during a voyage between Liverpool and San Francisco in 1883. The rest of the book contains subsequent letters and an outline of his later career constructed by Aled Eames, a scholar of Welsh maritime history.

Captain Thomas's childhood memories reveal Wales in the 1840s as a destitute land, where young laborers lined up at hiring fairs to be chosen by local farmers for six months of work. The sea seemed to offer opportunity to many a young Welsh boy, and at age sixteen Thomas shipped aboard the brig *Pioneer* in 1859. Life was miserable in little vessels like the *Pioneer.* When she entered the Black Sea to load grain at Galatz (Galati, Rumania) on the Danube, the crew spent nearly three weeks towing her up river while battling their way through the mosquito-ridden swamps and thickets.

Thomas had further adventures–deserting ship in Montevideo and working in a "hotel" there; spending time in the Newfoundland salt trade, the Quebec timber trade, and the guano trade; and surviving the wreck of the *Minnehaha* on the Scilly Islands–before receiving his first command in 1874.

He commanded the *Glentilt, British Princess, Merioneth,* and *Afon Alaw* during his career as master in the East Indies trade, the guano trade, and the California grain trade. His chief claim to fame was the record ninety-day passage between Cardiff and San Francisco he made in the *Merioneth* in 1887-88.

Writing to his family, he showed none of the self-consciousness that would be evident in a memoir for public consumption. His frustrations, his faith, his great loneliness and desire to see his wife and children, give us an intimate picture of a shipmaster's life. The joy of a safe return to meet his family on the quay (the Davies did not allow masters to take their families to sea) and the acclaim of a record passage were fleeting.

Although he spent twenty-eight years as master, dying after a particularly brutal passage to San Francisco in 1902, Captain Thomas was clearly speaking from the heart when he wrote, "I never knew what real anxiety of mind was till I got command of a ship and indeed there is much responsibility on a ship master, more I think than on any other class of servants in the world."

The Wherry Oarsman



ACQUISITION

This oil painting on canvas is a recent gift to the Museum from William J. Strawbridge, Sr. An excellent example of the work of James E. Buttersworth, it depicts the sloop-yacht *Volunteer* racing off Sandy Hook.

The *Volunteer* was designed by Edward Burgess for General Charles Paine to defend the America's Cup against the Scottish cutter *Thistle* in 1887. Burgess and Paine had previously collaborated on the Cup defenders *Puritan* and *Mayflower.* The *Volunteer,* 106 feet overall, with a beam of 23 feet and draft of 10 feet, was built by Pusey & Jones at Wilmington, Delaware, in the spring of 1887. She met the *Thistle* on the America's Cup courses near Sandy Hook in September 1887 and won the best-of-three series in two straight races.

James E. Buttersworth (1817-1893) came to America from England in the mid-1840s and settled in West Hoboken, New Jersey. He painted portraits of many commercial vessels, some of which were reproduced as lithographs by Nathaniel Currier and Currier & Ives. However, his yachting portraits and views are most numerous and most significant. This portrait of the *Volunteer* is scheduled to be included in an exhibition of Buttersworth paintings planned for the P. R. Mallory Building this summer. Signed "J. E. Buttersworth," lower right. Stretcher 18 x 23¾"; bird's-eye maple frame 22 x 28". [83.47]

HISTORIC SHIPS AFLOAT

The *Elissa*

The most celebrated recent addition to the ranks of historic ships open for public inspection is the bark *Elissa* at Galveston, Texas.

Built of iron at Aberdeen, Scotland, by Alexander Hall & Company in 1877, the *Elissa* joined Great Britain's preeminent deepwater merchant marine. The large, efficient iron and steel vessels of the last quarter of the nineteenth century represented the apex of square-rig ship development. At 150 feet overall, with a beam of 28 feet and 14½ foot depth of hold, the 431 gross ton *Elissa* is small compared to other survivors of the era, such as the *Star of India, Balclutha, Wavertree,* and *Falls of Clyde*. But her service was no less demanding. Carrying such cargoes as manufactured goods or Welsh coal from the British Isles to South America or Indonesia, mahogany to Havre, and Chilean nitrates round the Horn to Europe for fertilizer, she found employment in those long-distance bulk carriage trades which had not yet been taken over by steamships. Twice she visited Galveston, in 1883 delivering bananas from South America and departing with 700,000 pounds of cotton for British mills, and returning again in 1886.

Norwegian owners purchased her in 1897, renaming her *Fjeld*. Sold to Swedish owners in 1911, she was renamed *Gustaf*. In 1918 she was reduced to a barkentine with the removal of the yards from her mainmast, and a diesel engine was added. Moving to Finland in 1930, she acquired a schooner rig and in 1936 lost the long overhang of her bow. In 1960 she went to Greece as the motorship *Christophoros*.

Peter Throckmorton, a marine archeologist, saw her there in 1961 and recognized her as a former sailing vessel. By 1968 he was looking for a sponsor for the old ship, now engaged as a cigarette smuggler and approaching the end of her career. In 1970 Throckmorton took an option on her while American museums and organizations considered taking on her restoration. The San Francisco Maritime Museum provided funding. David Groos of Victoria, British Columbia, purchased her for sail training, but his death dropped her back in limbo.

Meanwhile, the Galveston Historical Foundation in Galveston, Texas, was looking for a ship to bring life to the waterfront. When it learned that the *Elissa* had actually visited Galveston, the Foundation seized the opportunity to acquire her in 1974.

Restoration work began on the *Elissa* in 1977 at Perama, Greece. After a complete survey, much of her iron bottom plating was replaced with steel, and her bow was rebuilt to the proper configuration. Largely with volunteer labor and donated materials, the job was completed in 1978 and the hull relaunched for the trip to Galveston.

When she arrived in 1979, a spirited organization was developed to complete her. Skilled craftsmen and volunteers laid a new deck, replaced her deckhouse and accommodations, and fashioned a whole new bark rig for her. From the beginning it had been intended that she sail again, so she was outfitted with a complete suit of sails and a crew was trained to handle her.

On 30 August 1982, just five years after restoration began, the *Elissa* set sail from Galveston, answering the twenty-year-old dreams of sailing ship enthusiasts everywhere.

When she is not making promotional trips, the *Elissa* is berthed near the Strand in Galveston. She is operated as a museum ship by the Galveston Historical Foundation.

(Courtesy of the Galveston Historical Foundation)



AN INVITATION
TO JOIN MYSTIC SEAPORT MUSEUM

We should like to extend a cordial invitation to like-minded individuals to join with us in programs dedicated to the preservation of our national maritime heritage. Annual dues materially strengthen Mystic Seaport Museum. At the same time, a member receives tangible benefits and privileges, including:

Unlimited Free Admission to Mystic Seaport Museum during regular hours. (In all classifications above Individual, this applies to members, their spouses, children or grandchildren under the age of eighteen).

Receipt of THE LOG OF MYSTIC SEAPORT, a quarterly magazine devoted to articles on maritime subjects.

Receipt of the WIND ROSE, the Seaport's newsletter, reporting on current museum activities and personnel.

A Ten Percent Discount on boat dockage for Individual, Family, and Participating Members. Sustaining Members and above are accorded free dockage for two nights each visit.

A Ten Percent Discount on purchases of non-sale items over $5.00 at the Mystic Seaport Museum Stores, Inc.

Purchase of Guest Ticket Books at substantial savings.

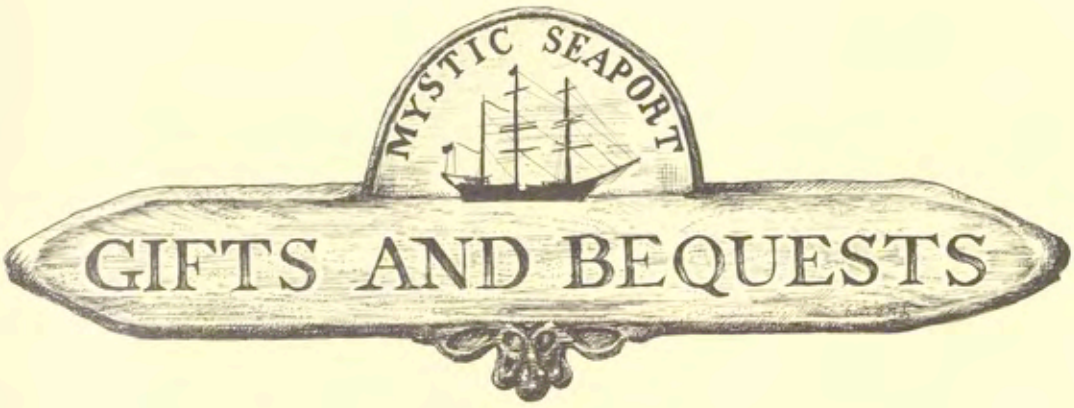
Eligibility for Subscriptions to the Adventure Series, illustrated lectures for armchair travelers.

Memberships are available in the following categories:

Individual	$ 20.00	Associate	$ 250.00
Family	30.00	Benefactor	500.00
Participating	50.00	Life (single payment)	1000.00
Sustaining	100.00		

Contributions to Mystic Seaport Museum are deductible within legal limits for U.S. income tax purposes. Please make your check payable to Mystic Seaport Museum, Inc. and send to: Membership Office, Mystic Seaport Museum, Mystic, Connecticut 06355





GIFTS AND BEQUESTS

The development of the museum–the buildings, ships and wharves, the exhibits, books and manuscripts–give eloquent testimony to the generosity of members and other friends of Mystic Seaport Museum. There are continuing opportunities for gifts and bequests which will help assure its future strength and development.

Members of the Seaport who have not already done so are urged to perpetuate their interest in the work of the museum through a bequest. Some members will want to make a specific bequest while others may want to designate Mystic Seaport Museum as a residuary or contingent beneficiary of all or a portion of their estate.

Mystic Seaport Museum is a nonprofit institution publicly supported by gifts and grants. Contributions are deductible within legal limits for Federal income tax purposes. Inquiries regarding gifts and bequests are encouraged and may be directed to the Director of Resource Development.

SUGGESTED FORMS FOR BEQUESTS

General

I give and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, $ . . . . . , to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.

Residuary

All the rest, residue, and remainder of my real and personal estate I devise and bequeath to Mystic Seaport Museum, Inc., a corporation existing under and by virtue of a charter granted by the State of Connecticut, and located in Mystic (Town of Stonington) in said State, said estate to be used (or the net income to be used) at the discretion of the Trustees of said Corporation.



THE LOG OF MYSTIC SEAPORT

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